

Arts

English

Concordia University Loyola Campus

Faculty of Arts and Science



DEPARTMENT OF ENGLISH

LOYOLA CAMPUS

COURSE GUIDE

1977-78

Efforts have been made to make this course guide as complete and accurate as possible. However, it has been prepared months in advance of the 1977-78 academic year and information contained herein is subject to change.

Students are advised not to purchase any texts without the approval of the department or the professor concerned.

Chairman:
Dr. Patrick Holland
Local 535

Departmental Secretaries:
Mr. Bruce MacKenzie: Local 534
Mrs. Hazel Pick: Local 535

Cover Design:
Dr. David Taylor

GENERAL INFORMATION

The three basic English programmes offered at the Loyola Campus are a B.A. Major, a B.A. Specialization (Baccalauréat spécialisé), and a B.A. Honours. For the B.A. Major 42 credits are required. The B.A. Honours is a 60 credit programme, as is the B.A. Specialization. The main difference between the two is that the Specialization does not require a minimum average and is not as demanding in its course requirements. The B.A. Specialization should chiefly be of interest to students intending to work in Quebec, especially in the public school system where it will be required for teaching. In addition to these programmes, the department offers many joint programmes and a Minor in English.

For the first year all Honours, Majors and Specialization students choose their 18 English credits from two groups of Year I courses. Students must take at least 6 credits from Group A (courses which provide introductions to the various genres -- poetry, fiction, drama, the essay-- and literary periods, as well as practice in critical reading and writing): English L301³, L303³, L305³, L307³, L309³, L311³, L313³ -- and at least 6 credits from Group B (courses in Modern literature): English L341³, L342⁶, L343³, L346⁶, L352⁶, L363³, L365³. The remaining 6 credits may be taken from either of these groups. The courses in the first year programme have been chosen to provide a common basis and background for all our students.

Admission to the Honours programme, a programme basically designed as preparation for graduate school in English, comes at the end of the

first year and is based on the student's overall performance in his/her first three English courses. English Honours students must take an additional 42 credits in University II and III: 6 credits in Shakespeare (L418); 9 credits in pre-17th Century (chosen from L400⁶, L402⁶, L405³, L407³, L409³, L410⁶, L412⁶, L413³, L415³, L417³, L420⁶, L424⁶); 9 credits in 17th or 18th Century (at least 3 credits in each period, chosen from L417³, L424⁶, L425³, L426⁶, L427³, L429³, L433³, L434⁶, or L435³); 6 credits in 19th Century (chosen from L437³, L438⁶, L439³, L441³, L443³, or L446⁶), and 12 credits in English electives. A student automatically receives Honours with a B+ (75%) average in his/her 60 credits. Anyone with a lower average requires department review.

We wish to encourage third year Honours students to take advanced Honours seminars. There will be three of these offered in 1977-78: English 479³, 481³, and 483³. Honours tutorials and independent studies programmes are also available. To qualify for these, students should have taken one course in the area or author in which they are interested in working. Areas of interest and concentration of each professor are listed after their names. Please be sure to make arrangements for the tutorials with the professor before you officially sign up.

B.A. Specialization students must take an additional 42 credits in University II and III: 6 credits in Shakespeare (L418), 18 credits to be chosen from three different periods of English literature and 18 credits in English electives (up to six credits may be chosen from an approved cognate course).

English Majors must take four additional courses in University II and III: 6 credits in Shakespeare (L418), 12 credits in pre-20th Century in two different centuries (to be chosen from the list of Honours and

Majors courses) and 6 elective credits.

The B.A. Minor in English consists of the equivalent of 24 credits, preferably in one area of English (i.e., literature, language, or dramatic literature). For a detailed description of this programme see the University Calendar.

We would also like to encourage Honours, Majors and Specialization students to consider taking classics courses as cognate courses. The courses most suitable for this purpose are listed after the English courses.

We also have available joint programmes between English and History, English and Drama, English and Modern Languages, English and French. These, as the Calendar indicates, are specially constructed joint programmes; they are not double Majors. The latter option is yours to take, if you wish to pursue two complete Majors programmes.

If you are entering an extended credit programme, you will probably not want to begin taking the required courses during your first year. Please be sure to discuss your programme with us. We may suggest that you begin with English 200 or, perhaps, with one or more 200 level courses.

Beyond its courses and its programmes, the English department is involved in a considerable range of activities. There is an active English Students Association and LOS, a new periodical for student writing. We have sponsored a large number of readings and lectures this past year and are now making plans for next year.

Following are course descriptions and brief biographical sketches of full-time faculty members. For additional information see the University Calendar, the English Department chairman, or the department secretaries.

ENGLISH COURSES

The courses listed here represent the projected offerings for 1977-78. Although this listing aims at completeness, there will inevitably be some last-minute changes. A full listing of all the courses offered by the department will be found in the University Calendar.

Some courses are described in considerable detail, and others less so. We will, however, be glad to answer questions about any of our courses.

Explanation of Numbering System

L200 level numbers indicate General Arts and English Elective courses; L300 level numbers indicate first year Honours, Majors and B.A. Specialization courses. L400 level numbers indicate second and third year Honours, Majors and B.A. Specialization courses. 6 credit (full year) courses are even numbered, 3 credit (half year) courses are odd numbered. A "3" following slash after the number (e.g., "/3") indicates course is a 6 credit (full year) course, a "2" a 3 credit course offered the first term and a "4" a 3 credit course offered the second term. Number following this number indicates section number (given here only when there is more than one section). Courses designated by a .51 section number are evening courses.

Evening Courses

The following English courses will be offered in the evening: 200/3, 205/2, 205/4, 244/3, 246/3, 260/3, 305/4, 307/4, 311/2, 313/4, 341/2, 343/4, 346/3, 418/3, 426/3, 435/4 and 438/3. For fuller information on these courses consult the course descriptions which follow.

200 LEVEL COURSES: General Arts and English Electives

200 level courses are open to all students and may be used as English electives unless otherwise indicated. Where known, days and hours of the course are indicated after its title.

English L200/3 (Day and Evening)

L200/3.01 MWF 1 (Hill)

.02 MWF 1

Professor H. Hill - Co-ordinator

.03 TTh 9

.04 TTh 9

This course is divided into two groups:

.51 Th 7

- 1) The student who has not had sufficient training in composition skills and the elements of satisfactory reading is introduced to a variety of works from different periods and of different genres. Papers are frequent as is individual attention.
- 2) The student whose command of the language creates embarrassing difficulties in other courses receives close attention and is trained in the elementary techniques of writing coherent and acceptable prose. (6 credits)

NOTE: May not count toward the English Major.

English L205/2; L205/4 (Day and Evening)

L205/2.01 MWF 9 L205/4.01 MWF 9

L205/2.51 Mon 7 L205/4.51 Mon 7

Style in Writing

The purpose of this course is to master the basic principles of writing formal expository prose. This is the kind of writing required in most essays for university courses and in professional communications. Classes cover the conventions of formal prose, sentence and paragraph construction, organization of essays, and techniques used in various kinds of essays (summary, critical analysis, comparison, research, etc.) There are approximately eight writing assignments (most of them short) and several in-class exercises. (3 credits)

NOTE: May not count toward the English Major.

English L208/3

MWF 2

Comedy

Professor H. Hill

An examination, by genre, of some significant comic works.

Tentative Texts: Prose: Fielding, Joseph Andrews; Barth, The Sot-Weed Factor; Dickens, The Pickwick Papers, Nabokov, Pale Fire; selected chapters from Tristram Shandy; and one more.

Drama: Jonson, The Alchemist; Sheridan, The Rivals; Wilde, The Importance of Being Earnest; Feydeau, A Flea in Her Ear; Labiche, Pots of Money; and three more.

Poetry: Pope, The Rape of the Lock; Burns, Tam O'Shanter, Reed, Chard Witlow; etc.

Also: essays on comedy by Bergson, Meredith, Freud and Kronenberger. (6 credits)

English L216/3

TTh 2:30

Modern Drama

Plays of major British, American and continental dramatists. (6 credits)

English L220/3

TTh 10:30

American Writers of the 1920's

Professor L. Nowicki

A literary and cultural analysis of the exile experience both in Europe and America. In addition to reading a significant number of novels and poems from amongst the following: Stein, Anderson, Hemingway, Fitzgerald, Dos Passos, Cummings, Faulkner, Harry and Caresse Crosby, Henry Miller, Gerald and Sara Murphy, Robert McAlmon, Anais Nin, Hart Crane, Remarque, Glassco, Callaghan -- a considerable portion of the course will be devoted to memoirs, autobiography, and the related art forms of this period. (6 credits)

English L233/2

MWF 1

Canadian Literature I

Through readings in fiction, this course will examine themes and styles in Canadian Literature. (3 credits)

English L235/4

MWF 1

Canadian Literature II

Through readings in poetry, this course will examine themes and styles in Canadian Literature. (3 credits)

English L238/3

MWF 10

Women in Literature

Professor K. Waters

In the first term, through short stories, poems and plays, the following images, roles and realities of women will be studied: the Young Girl, the Mother, the Fatal Woman, the Sex Object, the Wife, the Single Woman.

In the second term, woman in work or career will be studied, with emphasis upon woman as Artist. In addition to a few poems and short stories, about half a dozen novels and possibly one volume of poetry by Canadian, British and American Women will be discussed.

Partial list of texts: Alice Munro, Dance of the Happy Shades;
Doris Lessing, A Man and Two Women; Henrik Ibsen, Three Plays (DeI); Charlotte Bronte, Villette;
Sylvia Plath, The Bell Jar; Doris Lessing, Martha Quest; Alice Munro, Lives of Girls and Women.

One or two works from among the following: (novel) Woolf, Rhys, Atwood, Laurence; (poetry) Adrienne Rich. (6 credits)

English L244/3.51

Th 7

Professor M. Philmus

Epic Forms in Modern Literature

The course is intended to examine epic structures and modes in representative works of English and American fiction of the nineteenth and twentieth centuries. The works read will include: Melville's Moby Dick, Hardy's Jude the Obscure, Joyce's Ulysses, Faulkner's Absalom, Absalom!, and Barth's The Sot-Weed Factor. (6 credits)

Literature: Ideas and Myths

Professor R. Wareham

An exploration through literature of some of the myths which generate our ideas and some of the ideas which rationalize our myths. The course has been designed by a committee of three characters: Plato's Socrates, Shakespeare's Antony, and Dostoevsky's Raskolnikov; Antony holds the deciding vote.

Aims: (1) To study The Hero With a Thousand Faces as a point of departure for further discussion.

(2) To explore the margin between two states of consciousness: rational and imaginative.

(3) To trace some of the following themes through the texts on the course: Pastoral; Tragedy; Epic; Temperance; Courage; Wisdom; Justice; Eros; Madness; Revolution; History (Progress and Cycle); the Individual and the State; Innocence and Experience; Man and Superman; the Function of Art; Creation and Apocalypse; Nothing; the Masks of God.

(4) TO EXAMINE AND ENHANCE THE PROCESS OF TEACHING AND LEARNING IN THE CLASS.

Texts: The Epic of Gilgamesh, tr. N.K. Sandars (Penguin); The Republic of Plato, tr. F.M. Cornford (Oxford); Shakespeare, Antony and Cleopatra (Washington Square Press); William Blake, Songs of Innocence and Experience, selected plates reproduced in facsimile, ed. James Thorpe (Huntington Library), and Blake, ed. Ruthven Todd (Dell); Marx and Engels, Manifesto of the Communist Party (International Publishers); Feodor Dostoevsky, Crime and Punishment, tr. Jessie Coulson (Norton); C.S. Lewis, Till We Have Faces (Eerdmans); Peter Weiss, Marat Sade (Pocket Books); Arthur C. Clarke, 2001: A Space Odyssey (New American Library); Michael Murphy, Golf in the Kingdom (Viking or Delta); Robertson Davies, The Manticore (Viking or Penguin); Joseph Campbell, The Hero with a Thousand Faces (Princeton).

Students will be expected to write two assigned essays (or the equivalent), a mid-year test, and a final examination; also, to participate in various projects designed to heighten awareness and develop new styles of teaching and learning. (6 credits)

English L248/3

TBA

Writing Workshop A

Intense and individual work in Creative Writing. The genre (prose, poetry, etc.) will vary from year to year.

NOTE: Students who have already taken the course as L248/3 can register for it as L250/3.

English L250/3

TBA

Writing Workshop B

A student may repeat English L248/3, provided that the content is different, by registering under this number.

English L256/3.51

Mon 7

The Short Story

The aims of this course are to familiarize students with the forms and techniques of the short story and to discover something of the considerable depth and breadth of experience that an accomplished writer can concentrate into the microcosm of this particular form of fiction.

(6 credits)

English L260/3.51

Wed 7

Children's Literature

Historical and thematic survey of Children's fiction. (6 credits)

English L262/3

TTh 2:30

The Bible as Background to English Literature

A study of literary handling of Biblical material and literary uses of Biblical allusion. (6 credits)

English L264/3

MWF 1

Satire

Professor D. Taylor

A study of the principles and practice of satire from its beginnings in Roman literature, onward through its eighteenth, nineteenth and twentieth-century English manifestations. (6 credits)

English L301/2, L301/4

L301/2.01 MWF 10

Critical Reading

L301/4.01 MWF 10

L301/4.02 MWF 11

Professor G. Hooper

A close examination of literary works of every genre and most major periods from a variety of critical perspectives. (3 credits)

English L303/2.01, L303/4.01

TTh 2:30

Forms of Fiction

Professor L. Nowicki

This course will emphasize the study of the novel as form. A representative number of works will be read by the following novelists: Defoe, Austen, C. Bronte, Flaubert, Lawrence, Fitzgerald, Faulkner. Close textual analysis, variant critical approaches, and development of technique will be emphasized. (3 credits)

English L303/4.02

TTh 10:30

Forms of Fiction

Professor A. Broes

This course will trace the development of the novel, from its beginnings in the eighteenth century with Defoe, through its flowering in the nineteenth century with Austen, Dickens and Hardy, and its search for new directions with Joyce, Faulkner, Fowles and Doctorow. (3 credits)

English L305/2.01

MMF 11

Poetry

Professor K. Waters

The understanding and enjoyment of poetry through a study of the structure, language, figurative devices, sound and movement of a number of short poems. There will be some attention given to literary genres and historical periods, and the development and reading of "modern" poetry will be emphasized.

Requirements: Three to four relatively short papers, class assignments, and a final exam consisting of commentary on a "sight" poem.

Text: The Total Experience of Poetry, ed. Thompson, supplemented by two paperbacks and mimeographed material. (3 credits)

English L305/2.02

MWF 10

Poetry

Professor L. Hallett

This course is intended to develop skills for reading, interpreting and appreciating poetry, which the students will find helpful in future English studies as well as in general reading experience. Through the close study of individual poems, we will examine various aspects of interpretation, such as figurative language, meter and aural effects, diction and tone. In the second term we will discuss the importance of contexts in understanding poetry, examining such things as changes in poetic theory, literary conventions and tradition, and the role of historical, biographical or specialized information in poetic interpretation. For the second term, we will use a more historical approach, while still emphasizing close reading. (3 credits)

English L305/2.51

Wed 7

Poetry

The reading and interpretation of poetry. (3 credits)

English L305/4.01

MWF 10

Poetry

The reading and interpretation of poetry. (3 credits)

English L305/4.02

MWF 3

Poetry

Professor R. Philmus

The concepts and methods of reading poetry, beginning with simple examples and proceeding through poems of graduated difficulty. Recommended for students who would really like to learn how to understand poetry. (3 credits)

English L307/2

TTh 10:30

Drama

Professor A. Newell

How the dramatist thinks in writing a play is quite different from how a novelist or poet thinks when creating work in their forms. This difference has a crucial bearing on how one must read a play. The objective of this course will be to introduce students to the essential nature of drama, as distinct from strictly literary forms of art. Students will cultivate a special skill in reading plays as scripts that fulfill themselves in dramatic and theatrical terms on a stage. To help students develop an appreciation of different forms of drama and different theatre conventions, the course will examine a variety of plays from different major periods in the history of the theatre. In addition to reading plays, students will be expected to attend performances of plays. (3 credits)

English L307/4.51

Wed 7

Drama

Professor H. Hill

The poet and the novelist have attempted theatrical expression, but it is usually the "dramatist" who has succeeded in making the stage talk. This intensive half-course examines representative plays of the major theatrical movements and periods from Aeschylus to the present. The course is not necessarily chronological, but does implicitly have an historical perspective in addition to its basically theatrical and literary approach.

The English Department has acquired recordings of several plays studied in this course. Extracts are occasionally played in class, and students may borrow them overnight by request.

Two essays, one mid-term examination, and a final examination. The final exam will be worth 30% of the course's work, the remainder of the grade being drawn from the highest quality achieved of the two essays. The mid-term exam, although compulsory, will not be counted except at the request of the student. Class participation will be taken into account only if the class votes to allow its consideration. (3 credits)

English L309/2, L309/4

TTh 2:30

Non-Fiction Prose

Professor M. Philmus

A study of non-fiction prose -- the essay, belles-lettres, the diary, the memoir -- from the Elizabethans to the 20th century. (3 credits)

English L311/2.01, L311/2.51

TTh 1 (Herz)
Tues 7 (TBA)

Major Developments in English Literature I

Professor J. Herz

An introduction to Chaucer, Spenser, Shakespeare, Milton, and other major English authors of the Middle Ages and the sixteenth and seventeenth centuries. (3 credits)

English L313/4.01, L313/4.51

TTh 1 (Herz)
Tues 7 (TBA)

Major Developments in English Literature II

Professor J. Herz

The continuation of English L311/2. An introduction to Swift, Pope, Wordsworth, Tennyson, Yeats, Eliot, and other major English authors of the eighteenth, nineteenth and twentieth centuries. (3 credits)

English L342/3

MWF 2

Twentieth Century British Literature

Professor K. Waters

A survey of British Literature from just before World War I to the present. Principal texts will be The Rainbow (D.H. Lawrence), A Portrait of the Artist as a Young Man (Joyce), selected poetry of W.B. Yeats, selected poetry of T.S. Eliot, Waiting for Godot (Beckett) and The Golden Notebook (Doris Lessing). In addition there will be selections from poetry by poets of World War I and World War II, three novels (from among Woolf, Waugh, Sillitoe, Spark, Golding, Murdoch), two plays (from among Pinter, Stoppard, Shaffer), and possibly some poetry by Ted Hughes. (6 credits)

English L341/2.51

Thur 7

Twentieth Century British Literature I

Works from among the following authors will be read: Hardy, Conrad, Joyce, Shaw, Forster, Lawrence, Hopkins, Owen and Brookes. (3 credits)

English L343/4.51

Twentieth Century British Literature II

Thur 7

Professor L. Hallett

Works from among the following authors will be read: Woolf, Eliot, Waugh, Auden, Beckett, Osborne, Lessing and contemporary poets. (3 credits)

English L346/3.01

TTh 1

American Literature

Professor L. Nowicki

This course will trace the major literary and cultural trends of American literature, with major emphasis upon the 19th and 20th centuries. The authors studied will be chosen from the following: Jefferson, Irving, Cooper, Poe, Thoreau, Emerson, Melville, Hawthorne, Whitman, James, Dickinson, Howells, Twain, James, S. Crane, Norris, Anderson, Fitzgerald, Stein, Faulkner, Hemingway, H. Crane, Cummings, Eliot, Pound, Stevens, Steinbeck, West, Ellison, Salinger, Updike. Emphasis will be placed upon various critical viewpoints and close textual analysis. (6 credits)

English L346/3.51

Tues 7

American Literature

Professor A. Broes

This course traces the development of American literature from its colonial beginnings to the present. The first part of the course will be devoted primarily to the authors of the 19th century "American Renaissance", focusing on the development of transcendentalism in Emerson and Thoreau and the reaction to it in Hawthorne and Melville. The central portion of the course will concentrate on the poetry of Whitman and the rise of realism in the writings of Twain, Robinson, James, Howells and S. Crane. The course will conclude with the poetry of Eliot, Stevens, H. Crane and Pound and -- if time permits -- a novel by Faulkner. (6 credits)

English L352/3

L352/3.01 MWF 3
L352/3.02 TTh 9 (Holland)

An Introduction to Canadian Literature

Professor P. Holland

A chronological survey of the main writers of poetry and fiction.

Among the books to be used will be: A.J.M. Smith, ed., The Oxford Book of Canadian Verse; Susanna Moodie, Roughing it in the Bush; Ralph Connor, The Man From Glengary; Sara Jeanette Duncan, The Imperialist; Stephan Leacock, Sunshine Sketches; Bruce & Geddes, eds., Fifteen Canadian Poets; F.P. Grove, Settlers of the Marsh; Sinclair Ross, For Me and My House; Hugh MacLennan, Two Solitudes; W.O. Mitchell, Who Has Seen the Wind; E. Buckler, The Mountain and the Valley; Robert Weaver, ed. Canadian Short Stories Volume I. (6 credits)

English L363/2

TTh 2:30

Modern Fiction I

Professor A. Broes

Beginning with the "disintegration of the bourgeois synthesis" or the breakdown of traditional value systems in the 19th century, the course will focus on the attempts of modern novelists to fashion their own personal systems of value and order. Authors read will be chosen from among the following: Flaubert, Dostoevsky, Conrad, Kafka, Malraux, Sartre and Camus. (3 credits)

English L365/4

TTh 2:30

Modern Fiction II

Professor A. Broes

This course is a continuation of L363/2 but may be taken separately. Authors read will include Faulkner, H. Roth, Ellison, O'Connor, Bellow and Pynchon. (3 credits)

English L400/3

MWF 3

History of the English Language

A study of the development of the language from its beginnings to the twentieth century: a course designed partly for those students intending to go on to further studies in English at graduate school, and partly for those interested in languages in general. (6 credits)

English L407/2

TTh 4

Chaucer I

A study of The Canterbury Tales in general, and of six or seven tales in particular. (3 credits)

English L409/4

TTh 4

Chaucer II

Prerequisite: English L407. A study of Troilus and Criseyde and selected early poems. (3 credits)

Masterpieces of English Literature Written Before 1603

Professor R. Wareham

Introduction to the origin and development of English literature of the anglo-saxon, medieval, and tudor periods. Epic. Courtly Love. Romance. King Arthur. Emerging styles of poetry. The origin and development of drama before Shakespeare. Introduction to the history of the English language up to 1603. The literary significance of translating the Bible into English. The Renaissance.

Texts: (A) from The Norton Anthology of English Literature, Third Edition, Volume I: Beowulf, Sir Gawain and the Green Knight, Everyman, Doctor Faustus; selections from the following: The Canterbury Tales, Piers Plowman, Morte Darthur, An Apology for Poetry, The Faerie Queene, Of the Laws of Ecclesiastical Polity, Hakluyt's Voyages; poems of John Donne; and other selections.

(B) The Romance of Tristan and Iseult, ed. Joseph Bédier (Vintage); Chaucer's Canterbury Tales, tr. R.M. Lumiansky (Washington Square Press); Thomas More, Utopia, ed. H.S.V. Ogden (Crofts); E.M.W. Tillyard, The Elizabethan World Picture (Vintage).

Students will be required to write two assigned essays (or the equivalent), a mid-year test, and a final examination.

The class will spend a weekend in September at the Lacolle Center (if available), with the purpose of reading aloud some of the early long poems. (6 credits)

English L413/2

TTh 1

Spenser and his Background

Professor M. Philmus

This course is intended to examine Spenser's works -- The Amoretti and The Faerie Queene in particular -- and their relations to the pertinent literary traditions, both English and continental. (3 credits)

English L415/4

TTh 1

Professor M. Philmus

Significant works of Elizabethan non-dramatic literature will be studied both as individual creations and as samples of the most important trends in non-dramatic verse and prose of the time. (3 credits)

English L417/+ 2

MWF 11

Professor G. Hooper

Elizabethan and Jacobean Drama

Representative plays to be read will be selected from the works of some of the following contemporaries of Shakespeare in the golden age of English drama: Kyd, Marlowe, Lyly, Heywood, Jonson, Webster, Tourneur, Marston, Middleton, Beaumont and Fletcher, Massinger, Ford. (3 credits)

English L418/3.01

TTh 4

Introduction to Shakespeare

Professor A. Newell

Shakespeare's plays -- histories, tragedies, comedies -- will be studied in relation to the Elizabethan theatre and its tradition; the social, historical, and literary setting; Shakespeare's development as a dramatic artist; the body of Shakespeare criticism. An emphasis will be placed on appreciating each play as an individual creation intended for staging. (6 credits)

English L418/3.02

TTh 10:30

Introduction to Shakespeare

Professor J. Herz

Students will read an average of 15 plays over the course of the year. The plays will be studied in relation to the Elizabethan theatre with emphasis on the poetry, social and literary backgrounds, and theories of dramatic form. (6 credits)

English L418/3.51

Mon 7

Introduction to Shakespeare

An introduction to a wide range of Shakespeare's plays and some of his non-dramatic poetry. (6 credits)

English L425/2

MWF 2

Art and Ideas in the Early 17th Century

Professor L. Hallett

This course will focus on the poetry of four writers -- Ben Jonson, John Donne, George Herbert and Andrew Marvell. In addition, there will be supplementary readings from the prose of Donne, Thomas Browne, and others. Emphasis will be on explication of individual poems, promotion of familiarity with the historical, social and intellectual context of these writers and discussion of the relation between ideas and artistic form in the works studied.

There will be three essays, one of which will be regarded as a take-home final. (3 credits)

English L426/3.51

Wed 7

Seventeenth-Century Poetry

Professor J. Herz

For the first semester we will read the poetry of Donne, Jonson, Herbert as well as the minor poetry of Milton. After the new year we will study Paradise Lost in considerable detail and conclude the course with a brief study of the poetry of Marvell. (6 credits)

English L427/4

MWF 2

Milton

Professor L. Hallett

By concentrating on a single author, this course enables us to trace closely the artistic development of a major poet and to become well acquainted with his life and times. The course will proceed chronologically, beginning with Milton's early poetry, including Comus, progressing through selected prose readings and sonnets of the middle period and culminating in a detailed study of Paradise Lost. Some time will be spent in discussing the background and progress of the Civil War and Milton's development as a political thinker.

There will be an exam. (3 credits)

English L434/3

MWF 11

Restoration and Eighteenth Century English Literature

Professor D. Taylor

A study of the aesthetic and sociological preoccupations of Restoration and eighteenth-century England, as reflected in the writings of Congreve, Etherege, Pepys, Dryden, Pope, Swift, Defoe, Boswell, Johnson, Reynolds, Burke. (6 credits)

English L435/4.51

Tues 7

Eighteenth-Century Fiction

Professor R. Philmus

The focus will be on form and meaning in 18th century fiction. The works to be read include Swift's Gulliver's Travels, Richardson's Pamela, Fielding's Shamela and Joseph Andrews or Tom Jones. (3 credits)

English L438/3.51

Thurs 7

The Romantics

Professor P. Holland

The course will aim at being a comprehensive and stimulating introduction to the literature of British Romanticism. Poetry and prose by Blake, Wordsworth, Coleridge, Byron, Keats and Shelley will form the core of the course.

Special attention will be paid to the following authors and works:

Goethe, Faust I and II; Wordsworth, The Prelude; Mary Shelley, Frankenstein; Shelley, Prometheus Unbound; Byron, Don Juan; Blake, Jerusalem.

Approximately six of the twenty-six weeks will be devoted to a study of Blake: slides of the complete illuminated Jerusalem will be shown. Other literature in the course will be supplemented by colour slides and recordings.

Students will be required to write three assigned essays (two brief papers and one major paper), a mid-year test, and a final examination. (6 credits)

English L444/3

MWF 9

Nineteenth-Century Thought in Prose and Poetry

Professor D. Taylor

Primary emphasis in this course will fall upon the major poetry of Tennyson and Browning, with particular reference to the way in which these poets respond to the central intellectual concerns of their day. On a somewhat less emphatic level the course will concern itself with the areas of aesthetic and sociological speculation typical of the century, as reflected in the prose writings of Ruskin, Pater, Wilde, Bentham, John Stuart Mill, Samuel Butler and Matthew Arnold. (6 credits)

English L446/3

MWF 1

Nineteenth Century Fiction

Professor L. Hallett

Emphasis will be on the variety of fictional modes and styles used during this period, and their relevance to the social and intellectual history of the age. (6 credits)

History of Criticism

Professor A. Newell

Students will study a selection of major texts in the history of criticism, starting with Aristotle's Poetics. They will ascertain the premises of various critical perspectives, including assumptions about the relation of a literary work of art to its audience, to its creator, to the universe in which it exists, and to language as the medium out of which (and in which) it is formed. The orientation of the course will be to explore the issues and problems and insights of criticism at various stages in literary history. In this connection, the primary motivation in exploring will be to provide illuminations (to clarify the terms and implications of a critic's considerations), not to press for conclusions, which may be elusive. The cultural context will be taken into account in examining a critic's outlook; and the possible inter-relationships of different critical outlooks, such as that of romantic organic theory to modern objective theory, comes within the scope of the course. Critical questions relating uniquely to one literary genre or another will arise from the variety of materials to be studied. (6 credits)

X X X X

English L479/4

MW 11-12:15

Advanced Studies in English Literature: Virginia Woolf, Doris Lessing

Professor K. Waters

Prerequisite: 2nd or 3rd year standing. Interested students who are not English majors may register.

Woolf:

Mrs Dalloway
To the Lighthouse, Between the Acts, an early novel, one more novel, selections from her short fiction and essays.

Lessing:

The Grass is Singing
Martha Quest, A Proper Marriage, The Golden Notebook, possibly one additional novel, and selections from her short fiction, particularly the African stories.

Requirements: one major essay, one solo or two group seminar presentations, and one weekend at Loyola's Lacolle Centre. (3 credits)

(if available)

English L481/4

TTh 10:30

Advanced Studies in Shakespeare

Professor A. Newell

The course will be organized as a seminar and will focus on a special aspect of Shakespeare's dramaturgy. The instructor will clarify the aesthetic nature of the seminar topic and the problems involved in the study of it. Following these preliminaries, students will give seminar reports bearing on the topic, will serve as responders to reports that others give, and will write one essay based on their study of one play in depth. (3 credits)

English L483/2

TTh 10:30

Advanced Studies: American Literature: Faulkner

Professor A. Broes

This course will trace the development of Faulkner as an artist through a reading of five or six of his Yoknapatawpha novels to be chosen from among the following: Sartoris, Absalom, Absalom!, Go Down Moses, The Hamlet, The Mansion, The Town, Intruder in the Dust and The Reivers. The course will be conducted on a seminar basis, with students reading and discussing papers. Final grade will be based on one long paper of about 20 to 25 typewritten pages, one or two short papers of about 10 pages in length, and class participation and discussion. There will be no final examination.

Prerequisite: Second or third year student with at least one course in American literature or the permission of the instructor. (3 credits)

English L490/3

Joint Tutorial in History and English

A tutorial for students in the English and History Joint Honours Programme. (6 credits)

English L494/3

Independent Studies

A tutorial programme arranged with a member of the department. (6 credits)

English L496/3

Advanced Research and Thesis

A small number of seminars or tutorials on special themes and topics, to vary each year. Registration limited to Honours students in their final year. All students must consult with the Department in advance. (6 credits)

Suggested Cognate Courses for second and third year students.

Classics L211/2.01

TTh 10:30

The Beginnings of European Literature: Greek Literature

Classics L212/4.01

TTh 10:30

The Beginnings of European Literature: Latin Literature

Classics L220/3.01

TTh 9.

Greek Drama

Professor D. Taddeo

The following is a listing of the full time faculty of the English Department at the Loyola Campus, their educational background, prior teaching experience and areas of interest and specialization.

Arthur T. Broes

Professor Broes holds a B.A. from Manhattan College, an M.A. from Columbia University, and a Ph.D. from the University of Pittsburgh. He has previously taught at the Carnegie Institute of Technology and Temple University. His areas of interest and specialization are James Joyce, William Faulkner, American literature of the 19th and 20th centuries, and the Modern American and European novel.

Elsbeth Cameron

Professor Cameron has a B.A. from the University of British Columbia, an M.A. from the University of New Brunswick, and a Ph.D. from McGill. Her areas of interest are Canadian literature and Victorian fiction.

Linda Rahm Hallett

Professor Hallett holds an A.B. from Washington University and a Ph.D. from Cornell. Her areas of interest are Seventeenth century, Nineteenth century, poetry, and the relations between literature and science.

Judith S. Herz

Professor Herz has a B.A. from Barnard College, and an M.A. and Ph.D. from the University of Rochester. She has previously taught at Brooklyn College and Cornell University. Her areas of interest and research are Chaucer, Shakespeare, Milton and the 17th century, E.M. Forster, and 19th and 20th century fiction.

Harry J.C. Hill

Professor Hill holds an M.A. from the University of Aberdeen. He has previously taught at the University of Victoria B.C. and at Winona State College, Minnesota. His areas of interest are Hopkins, metrics, and phonetics.

Patrick J. Holland

Professor Holland has a B.A. from Wellington, an M.A. from Auckland, and an M.A. and Ph.D. from Macmaster University. He has previously taught at the University of Guelph. His areas of interest are Romanticism, Commonwealth and Irish literature, and Canadian literature.

A.G. Hooper

Professor Hooper holds a B.A., M.A. and Ph.D. from the University of Leeds, England. He has previously taught at the University of Witwater, South Africa, the University of Potchefstroom, South Africa, and the University of Stellenbosch, South Africa. His special interests are Medieval and Sixteenth and Seventeenth century English literature.

Robert K. Martin

Professor Martin has a B.A. from Wesleyan University and an M.A. from Brown University. His fields of interest are American literature - Hawthorne, Melville, Poe, James, Hart Crane; the Aesthetic movement - Pater, Wilde; late 19th and early 20th century British and American literature; French literature; German literature; Psychology and literature (neo-Freudian left); relationship between the arts; feminism; sexuality, particularly homosexuality.

Professor Alex Newell

Professor Newell holds an A.B., M.A. and Ph.D. from the University of Pittsburgh and has previously taught at Ohio State University and Pennsylvania State College. Professor Newell's areas of interest are Shakespeare, American literature, film, drama, and literary criticism.

Lawrence P. Nowicki

Professor Nowicki has a B.A. from Montclair State College and an M.A. from New York. He has previously taught at the Browning School, New York City and Brooklyn College. His areas of interest are American literature, Anglo-Irish literature, D.H. Lawrence, Medieval drama, psychology and literature, and history and literature.

Maria Philmus

Professor Philmus holds a B.A. from Brown University and a Ph.D. from the University of Venice. Her main areas of interest are Elizabethan non-dramatic literature and English and Continental non-dramatic literature of the Middle Ages and the Renaissance.

Robert Philmus

Professor Philmus has a B.A. from Brown University and a Ph.D. from the University of California, San Diego. He has previously taught at UCSD and Carleton College. His areas of interest are Restoration and 18th century, Romantics, and Science Fiction.

David Taylor

Professor Taylor holds a B.A., M.A. and Ph.D. from the University of Toronto. He has previously taught at McGill. His areas of interest are the 18th, 19th, and 20th centuries and aesthetic theory.

Ronald S. Wareham

Professor Wareham has a B.A. from RMC and an M.A. from the University of Michigan. He has previously taught at the University of Michigan and California State University at Los Angeles. His areas of interest are myths and ideas (the interaction of mythology and philosophy in literature), Sixteenth and Seventeenth century poetry (especially Spenser and Milton), Plato, pastoral.

Katherine E. Waters

Professor Waters holds a B.A. from McGill, and a B.A. and M.A. from Oxford. She has previously taught at Carleton and Sir George Williams. Her areas of interest are Women in literature and modern British literature, with special emphasis on Margaret Atwood, Doris Lessing, Sylvia Plath, Alice Munro, D.H. Lawrence, W.B. Yeats, T.S. Eliot, Harold Pinter, and Virginia Woolf.